



# VESPERS

· 2020 ·

Northfield Mount Hermon

## **DEDICATION**

We dedicate this year's Vespers services to John R. Pflug, Jr. '56. As a student at Mount Hermon, John discovered that he loved choral music, particularly the music he experienced at Christmas Vespers. He returned often to his beloved NMH to attend the Vespers services, as well as the annual Concert of Sacred Music. In the 1980s, John set up a fund to sustain these concerts. Through his generosity we have been able to offer wonderful musical experiences for our students and our audiences. John especially enjoyed the pageantry of Vespers. When the candelabra of his time were no longer safe to use in the chapels, he worked with our local fire department and donated new candelabra that would pass inspection. The candelabra we have been using for 35 years are part of his legacy. He was a lamplighter, and we will miss him.

# PROGRAM

## **Prelude**

Adagio from Quartet No. 2

Joseph Boulogne, Chavalier de Saint-Georges (1745-1799)

*Born on Christmas Day, Joseph Boulogne was the son of a white French nobleman and a Black Guadeloupean slave. Educated in France, he became a well-known violinist, conductor, composer, soldier, and champion fencer. While he achieved some notoriety during his lifetime, his musical success was stymied by racial prejudice.*

The Chamber Orchestra

## **Introit**

**Veni Emmanuel**, Ancient Plainsong

Arranged by Sheila L. Heffernon (b.1954)

Kiran Patel '21, 3:30 PM

Yudai Higuchi '21, 7 PM

Craig K. Sandford, chimes

The Concert Choir

## **Processional**

### **Sing We Noel**

Text translated by Julia Crouse Houser (1866-1940)

19th-century French carol

Arranged by Harvey B. Gaul (1881-1945)

Dost thou remember the prophet of old,  
Who that most wondrous story told,  
How of a virgin pure and mild  
Should be born a perfect child?  
The seer spake true the virgin so fair  
A son from heaven doth declare.  
Sing we Noel, Noel, Noel.

Angels praise God in glorious strain,  
Mortals take up the glad refrain.  
Bright in the East, fair shining Star,  
Thou lead'st the wise men from afar.  
'Tis here He lies! Rejoice! Rejoice!  
In praise lift up a sounding voice!  
Sing we Noel, Noel, Noel.

Now let Hosannas ring o'er all the earth,  
Proclaim the infant Jesus' birth!  
Spread the glad tidings of a Saviour found,  
With joy let ev'ry heart abound.  
Our Lord is born! Green garlands bring.  
We'll crown the newborn infant King!  
Sing we Noel, Noel, Noel.

The Concert Choir and the Chamber Orchestra

## **Opening Sentences**

Brian Hargrove, Head of School

### **Ave Maria**

Jacobus Gallus (1550–1591)

Hail Mary, full of grace  
The Lord is with you.  
Blessed are you among women  
And blessed is the fruit of  
your womb, Jesus.

Holy Mary, mother of God  
Pray for us sinners  
Now and at the hour of our death. Amen.

Gillian Merrill '21, 3:30 PM

Irena Tutunari '22, 7 PM

*The “Ave Maria” is one of the most often set prayers from the Roman Catholic Canon and was probably written in the 16th century. Until recently this setting was misattributed to Thomás Luis de Victoria, a contemporary of Gallus. Gallus uses a combination of polyphonic lines (all voices weaving among each other, each equal in importance) and homophonic texture (all lines singing the same rhythm) to contrast the different parts of the prayer. The use of the homophony for “Sancta Maria, ora pro nobis” (Holy Mary, pray for us) creates a powerful plea for help.*

The NMH Singers

### **Ave Maria**

Ellen M. Keating (b.1954)

*This setting of the “Ave Maria” text by Keating, a member of a religious order herself, is deeply personal. Her gentle, melodic lines are imitated throughout the piece. The powerful musical cadence for the name of Mary’s baby, “Jesus,” focuses the text on Mary’s gift to the world: her son. Like Gallus, Keating uses homophony for the words “Sancta Maria, ora pro nobis.” In contrast to Gallus, though, she has composed a lilting setting in triple meter that creates the sense of a loving lullaby. Keating won the Illinois American Choral Directors Association Composition Award for this piece in 1990.*

The Select Women’s Ensemble  
Craig K. Sandford, portative organ

### **Reading from the Christian Tradition**

Luke 2:1-16

Brian Hargrove, Head of School

### **Gaudete, Traditional Medieval Carol**

Arranged by Brian Kay (b.1944)

Jason Roberts '21; Julia Fedoruk '22; Juliet Homes '21; and Chun-Wen Ko '21, 3:30 PM  
Chloe Key '21; Emma Chaffee '21; Melina Coy '21; and Michael Liu '22, 7 PM

Rejoice, Christ is born of Mary, the Virgin!

It is a time for gratitude

Thus we wish this song of joyfulness

To return our faith.

Rejoice, Christ is born of Mary, the Virgin!

God has been made human by this fantastic birth.

The world is renewed, for Christ reigns.

Rejoice, Christ is born of Mary, the Virgin!

The light from the East is shining through

Ezekiel's closed gate; showing us great possibilities.

Rejoice, Christ is born of Mary, the Virgin!

Therefore we gather to play the lyre

And spread our good news of the blessing of the Lord.

*This is a traditional carol that was most likely composed during the Medieval period. The arrangement uses the strophic Renaissance form, alternating chorus and verse. Originally, the chorus would have been sung by the entire choir and all the verses sung by soloists. This arrangement expands the verse sections to sometimes include the entire group of singers. Kay was a member of the original King Singers, for whom he wrote the piece.*

The Concert Choir

**Rock of Ages (Ma'oz Tzur)**, 13th century Hebrew song

Traditional German tune

Text by Marcus Jastrow and Gustav Gottheil

The Concert Choir and the Chamber Orchestra

Rock of Ages, let our song praise your saving power;

You amidst the raging foes were our sheltering tower.

Raging they assailed us, but your arm availed us,

And your word broke their sword, when our own strength failed us.

And your word broke their sword, when our own strength failed us.

Kindling new the holy lamps, priests, unbowed by suffering,

Purified the nation's shrine, brought to God their offering.

And in lands surrounding hear the joy abounding,

Happy throngs singing songs with a mighty sounding.

Happy throngs singing songs with a mighty sounding.

Children of the prophet's word whether free or fettered,

Wake the echoes of the songs where you may be scattered.

Yours the message cheering that the time is nearing

Which shall see nations free, tyrants disappearing.

Which shall see nations free, tyrants disappearing.

***Nutcracker, Op. 71***

March

Pyotr Ilyich Tchaikovsky (1840–1893)

*For more than 120 years audiences around the world have flocked to ballet houses to watch and rewatch Tchaikovsky's The Nutcracker. Its holiday themes, fantastical characters, and impeccable musical score continue to enchant both children and adults. Many Nutcracker devotees feel out of sorts unless they see the ballet every year.*

The Chamber Orchestra

***The Huron Carol***

Text by Jean de Brébeuf

Traditional, arranged by Michael J. Oczko

Layla Hay '21 and Ava Clarke '22, 3:30 PM  
Ruthie Davis '21 and Henry Perkins '22, 7 PM

*Jean de Brébeuf, author of the text for this famous carol, was a Jesuit priest who worked among the Hurons in the 17th century. He wrote the text in the native languages of the Huron and Wendat people around 1642. The melody comes from a traditional French folk song, "A Young Maid." The original text was translated into English in the early 20th century by Jesse Edgar Middleton. Middleton retained the stories of God and Jesus that were familiar to the native population of Canada, such as Jesus' birthplace was in "a lodge of broken bark;" the babe was "wrapped in rabbit skin;" and the visitors who brought gifts were "hunter braves." God is referenced by the Algonquin name "Mighty Gitchy Manitou." The Huron Carol is considered to be Canada's oldest Christmas song.*

The Select Women's Ensemble and the NMH Singers

***Reading from the Native American Micmac Tradition***

Alycia Longriver Davis

Jacob Smith '21, 3:30 PM  
Aura Matti Key '21, 7 PM

***Creator, Open Our Hearts***

Micmac Prayer by Alicia Longriver Davis

Andrew Birling (b.1974)

*Alycia Longriver was a participant in the "Sunbow 5 Walk" in which a small coalition of Native Americans walked from Cape Cod, Massachusetts to California on a journey that covered more than 3,000 miles and took more than seven months to complete. Longriver states, "In 1995, I walked with a group across the U.S., speaking to other groups, and praying all the way (15 million steps) for the healing of people and the earth. I prayed, asking Creator 'to bring,' but after the walk realized we already have these things. It is a matter of opening our hearts to the gifts within." (taken from worldprayers.org). She is a member of the Women's International League for Peace and Freedom. Andrew Birling, who composed the beautiful music for this important prayer, is a composer, organist, and teacher, and the musical director at St. Matthew's Lutheran Church in San Francisco.*

The Concert Choir

## **Messe de Minuit pour Noël**

Marc-Antoine Charpentier (1643–1704)

Kyrie I  
Kyrie II  
Gloria

Mark To '22, 3:30 PM  
Julia Rubright '22, 7 PM

Lord, have mercy upon us.

Glory to God in the highest. Peace to all people of goodwill.  
We praise you, we bless you, we worship you, we give you great glory.  
We thank you for your great glory. Amen.

*The Midnight Mass for Christmas is one of 12 settings of the Mass composed by Charpentier. Charpentier originally intended to be a lawyer; while in Italy studying law he became acquainted with the music of Carissimi. He was so enthralled that he ceased his law studies and began a long association with Carissimi. Charpentier eventually returned to Paris where he spent most of his professional musical life as the music director at Sainte-Chapelle. Much of his vast output was sacred. In this setting of the Mass text, each movement is based on a popular French carol from the period. Kyrie I is based on “Joseph est bien marie.” Kyrie II is based on “Une jeune pucelle,” and Laudamus Te of the Gloria is based on “Les bourgeois de Châtre.” The technique of basing larger works on familiar tunes was common in French music during the Baroque period.*

The Chamber Orchestra and the Concert Choir

## **Closing Reflection**

The Rev. Lee-Ellen Strawn, chaplain

## **Adeste Fideles**

Latin, 18th century

J.F. Wade's Cantus Diversi, 1751

Arranged by Sir David Willcocks (1919–2015)

Adeste fideles; laeti triumphantes  
Venite, venite in Bethlehem,  
Natum videte, Regem angelorum:  
Venite adoremus, Dominum.

Sing, choirs of angels, sing in exultation,  
Sing, all ye citizens of heav'n above;  
Glory to God, in the highest:  
O come let us adore Him, Christ the Lord.

O come, all ye faithful, joyful and triumphant,  
O come ye, O come ye to Bethlehem;  
Come and behold Him, born the King of angels;  
O come let us adore Him, Christ the Lord.

Yea, Lord, we greet Thee, born this happy morning,  
Jesus to Thee, be glory giv'n.  
Word of the Father, now in flesh appearing:  
O come, let us adore Him, Christ the Lord.

**Stille Nacht**

Text by Joseph Mohr (1792-1848)

Franz Grüber (1787-1863)

Olivia Hadyn Phillips '21, 3:30 PM

Hadley Talbot '21, 7 PM

The Concert Choir

**Postlude**

Organ

Craig K. Sandford

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*This program has been funded through the generosity of John Pflug '56 and the Pflug Concert Fund.*

**Concert Choir**

Sheila L. Heffernon, conductor

Craig K. Sandford, accompanist

Emily Cloutier '21, manager

**Soprano**

Emma Chaffee\*  
Ava Clarke\*  
Emily Cloutier  
Alexa Counter  
Melina Coy+  
Ruthie Davis\*  
Gillian Fletcher  
Clara Guettel  
Layla Hay\*  
Autumn Sierra Hood\*  
Rowan Kehrert+  
Chloe Key+  
Matti Key+  
Gillian Merrill+  
Olivia Phillips+  
Sumire Sumi  
Hadley Talbot\*  
Irena Tutunari+  
Alex Ukropina

**Alto**

Alicia Chechile  
Arshiya Dutt  
Julia Fedoruk  
Arwen Hansell  
Willow Kwak  
Naomi Lam  
Eva Markham  
Sydney May+  
Julia Rubright+  
Taylana Pabon  
Vivian Zhang  
Annie Zuo

**Tenor**

Juliet Homes\*  
Otis Jacobson  
Jong Ho (John) Park  
Henry Perkins+  
Jason Roberts+  
Blue Smith  
Hayes Talbot

**Bass**

Yudai Higuchi  
Chun-Wen Ko+  
Michael Liu  
Alex McCullough  
Alex Minickiello  
Kiran Patel+  
Hiroki Saito+  
Jacob Smith  
Mark To+  
Channin Zhao

\*Select Women's Ensemble  
+NMH Singer



## **NMH Chamber Orchestra**

Steven Bathory-Peeler, conductor

### **Flute**

Qiahui (Alyna) Ai  
Jungwon (Isabella) Baek

### **Viola**

Charlie Chang  
Hyo Ryn (Leah) Lee

### **Violin**

Alice Kim  
Ashley Li  
Tam (Jimmy) Tran  
Carter Lee  
Tianyi Lisa Dai

### **Cello**

Junghoon (Trent) Kim  
Ines Knirsch

### **Bass**

Steven Bathory-Peelor

## **Candlelighters**

Keel Brissett '21  
JieYeon Celes Moon '21  
Ivan Solzhenitsyn '21  
Dillon Stone '21

## **Special Thanks**

*To Jay Ward '68, for his many years of service to Northfield Mount Hermon and his work as Head Usher for Vespers all these years; to Gretchen Licata and her crew for their tireless efforts; to NMH Dining Services; to Nicole Letourneau and Tekla McInerney for their work on the program; to Shane Peters and Glenn Minshall for their artistry and many hours of filming; and to Harry van Baaren for his artistry and many hours of editing. Lastly, a very special thanks to the singers and instrumentalists who have worked through very difficult circumstances with joy to keep this tradition alive.*

NMH

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